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In addition to working from the nude model, students will draw from three-dimensional forms and set-ups, which they will create themselves. Students will be encouraged to keep journals or notebooks and to draw from both poetic and literary imagery. Emphasis will be placed on daily thought processes and image development. Students should plan to purchase supplies at the School Store before the first class meeting.

An artist who prefers drawing as a medium, **Cheryl Chester** received a BA in sociology from the University of Oklahoma, Norman, in 1971, after spending a year at the University of Barcelona.

TUESDAY-NIGHT LIFE DRAWING (8 weeks, 2 CEU; 12 weeks, 3 CEU)

(October 18, hours TBA)

Enrollment card, \$80 (8 weeks); \$100 (12 weeks).

Structured along the lines of the classic European atelier, a continuing program of life drawing from the model, with monthly visits by a series of well-known artists for purposes of individual and class critiques. The class will begin on Tuesday, October 18, and continue indefinitely, honoring the same legal holidays as the regular fall semester in the College. A list of invited artists will be available by October 10.

PRINTMAKING (3 CEU) John Rabiolo

(Thursdays, 7-10 pm)

Class fee, \$100; lab fee, \$15 (includes hard ground, soft ground, solvents, rags, inks, and acid).

Etching as a printmaking medium. Specific emphasis will be placed on experiencing the etching process, rather than the making of "art objects." Students will be exposed to the concepts of the intaglio process and will experience the various techniques involved with use of the medium.

Each class meeting will begin with a 30 to 45-minute demonstration of one of several techniques. There will be discussion of health and safety procedures within the studio (e.g., no smoking, proper handling of acids and solvents). The course will cover plate preparation, dry-point, hard ground, soft ground, printing techniques, proper use of acid, and aquatint. These techniques — selected for their range and simplicity — will permit a maximum amount of class time to be available for studio work.

John Rabiolo is an exhibiting printmaker who studied at the Tyler School of Art in Philadelphia and at Temple Abroad in Rome.

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CERAMIC SCULPTURE: STYLE JAMMING WITH CLAY (6 CEU) John de Fazio

(Wednesdays and Thursdays, 7-10 pm)

Class fee, \$125; lab fee, \$10 (includes clay).

A course designed to affront students' sense of established order. Emphasis will be placed on manipulation of clay into objects mimicking humanistic and mechanical inventions, as well as other unlikely things.

Ceramic techniques and use of glazes will be demonstrated. Assignments will range from the merely outrageous to the sublimely ridiculous. For example: students may be asked to make a lamp with a matching clock and ashtray set; a 14-pound junk-art necklace, or an urban American totem pole; or for the more assiduous students, a full-scale clay mural. Contests will be held each week for the most and least successful glazes, most extraordinary and banal textures, and most beautiful and ugliest *objets d'art*. Enrollment is suggested for those students with some experience in ceramic sculpture.

John de Fazio is a spirited newer-wave artist whose ceramic sculpture has recently been exhibited in New York. *The New York Times* characterized his work as "witty" and "arresting." De Fazio received a BFA degree at the Philadelphia College of Art.

BASIC PHOTOGRAPHY (3 CEU) William de Lappa

(Thursdays, 7-10 pm)

Class fee, \$100; lab fee, \$20.

Beginning with the camera, clear and gradual work toward the final goal, the print. Cameras, lenses, film, lighting, and exposures will be discussed. The course will also cover flash and focus, as well as shooting portraits, landscapes, and group shots. Basic darkroom procedures will be demonstrated, including film development, making of proof sheets, and photographic enlargement. Students will gain a basic understanding of films, papers, and chemicals, and by the end of the course should be able to make prints on their own in any of the Bay Area's community darkroom spaces. Because basic camera and compositional principles apply to color as well as black & white photography, students who choose to work in color will also find the class useful.

No previous experience in photography is assumed, but students will need access to a 35mm camera.

William de Lappa is a photographer with an extensive record of exhibitions. He previously studied at UC Berkeley.

High School Classes

HIGH SCHOOL PAINTING (3 CEU) Julie Blair

(Saturdays, 1-4 pm)

Class fee, \$100; lab fee, \$20 (includes model fee).

A basic course directed toward practiced beginners. Students will be instructed in stretching and sizing canvas, stretcher bars, and various media such as oil, acrylic, and oil crayon. The many uses of line will also be discussed, together with basic color theory. Students will work from set-ups, as well as the live model, and will be encouraged to proceed at their own pace. Students should be prepared to purchase a modest amount of supplies in the School Store before the first session.

Julie Blair is a painter whose work has been exhibited widely in the Bay Area. She managed a carnival and received a degree in equestrian science before resuming her studies and receiving a BFA degree in 1982.

HIGH SCHOOL DRAWING (3 CEU) Leslie Piels

(Saturdays, 1-3 pm)

Class fee, \$100; lab fee, \$20.

Innovative approaches to drawing. Students will explore many materials (pencil, charcoal, ink, pastels) and many concepts (realism, gestural abstraction, geometric abstraction). Independence and personal discovery will be encouraged. Students will work from set-ups, the figure, and their own imagination. A materials list will be available in the School Store before the first class meeting; students should be

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Leslie Piels received a BA degree in art and psychology from Macalester College in 1971. She has taught painting privately for several years and has served as a teaching assistant at the Art Institute.

HIGH SCHOOL SCULPTURE: CERAMICS, WOOD, METAL (3 CEU) Robert Blaisdell

(Saturdays, 1-4 pm)

Class fee, \$100; lab fee, \$10 (includes clay).

Methods and procedures for making ceramic, wood, and metal sculpture. Students will be given demonstrations in clay work and glazes, plaster handling, basic wood shop skills, metal shop skills, and building of armatures.

Discussion will be supplemented by slide presentations and field trips. Students will be encouraged to keep journals or note/sketch books in order to promote personal dialog and foster methodological expression. Students will be encouraged to proceed at an individual pace; the class will be structured around the specific needs of those enrolled.

Robert Blaisdell is a sculptor who works variously in performance and three-dimensional ceramic sculpture. He has taught both youth and adult classes for several years.

Extend Yourself

Basic Courses

High School Classes

Special Programs & Week-End Seminars

SFAI

San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133
(415) 771-7020

**Extended Education
Fall 1983**

Extend Yourself!

This fall, the San Francisco Art Institute is once again offering special evening and week-end classes, seminars, and special programs taught by instructors who are practicing artists and critics. Offerings — which are open to the general public — range from 10-week courses in painting, drawing, sculpture, printmaking, and photography to special evening programs and week-end classes and events. Structured for beginning and more advanced students alike, classes and special programs will begin in mid-October. Extension classes are valued in Continuing Education Units (CEU); 1 CEU is equivalent to 10 hours of studio instruction with classroom participation. These units are recorded for all extension programs, but do not apply toward a degree. While students *may* enroll as late as the first class session, *advance enrollment is strongly recommended*. Space is limited, and many sessions are expected to fill up quickly.

Basic Courses

PAINTING (3 CEU) Tony Ligamari
(Thursdays, 7–10 pm)
Class fee, \$100.
Emphasis on development of personal and imaginative solutions to the problems of painting. The course is intended to acquaint students with various procedures and techniques to facilitate exploration of their own imagination and individual development. From a technical standpoint, the use of various materials such as oil, acrylic, rhex, and oil crayon will be encouraged. **Tony Ligamari** is a hard-edge painter who works in a variety of media. He has been an artist-in-residence at several public schools, and completed a residency at the Skowhegan School of Painting and Sculpture. Ligamari also works with the San Francisco Museum of Modern Art Rental Gallery. He is a BFA graduate of the Art Institute.

PAINTING (3 CEU) India Ingargiola
(Thursdays, 7–10 pm)
Class fee, \$100; lab fee, \$20 (includes model fee).
Integration of the formal aspects of painting with serious investigation of personal imagery. Archetypes and intuition will be examined as sources of such imagery. Students will be encouraged to look at form as a vehicle for content, and paint as a magician's tool. Discussions of art history, style, and aesthetics will be combined with demonstrations of the mechanics of paint and its application. Primarily, students will paint and, in the process of painting, discover how the presence or absence of line, color, shape, light, density, surface tension, and drama becomes a source of power in the artist's struggle for communication and magic. The class will paint from both the figure and set-ups. **India Ingargiola** is a narrative painter whose surreal figurative works contain highly personal imagery. A graduate of the Art Institute, she received the BFA degree in 1981.

BEGINNING AND INTERMEDIATE DRAWING (3 CEU) Cheryl Chester
(Wednesdays, 7–10 pm)
Class fee, \$100; lab fee, \$20.
Drawing as both a technique and a tool, and as a communicator of ideas and emotions. Students will be given a series of exercises and assignments aimed at developing a sense of line, value, texture, and structure. Color theory will also be stressed. Strong emphasis will be placed on three-dimensional visualization. In addition to working from the nude model, students will draw from three-dimensional forms and set-ups, which they will create themselves. Students will be encouraged to keep journals or notebooks and to draw from both poetic and literary imagery. Emphasis will be placed on daily thought processes and image development. Students should plan to purchase supplies at the School Store before the first class meeting. An artist who prefers drawing as a medium, **Cheryl Chester** received a BA in sociology from the University of Oklahoma, Norman, in 1971, after spending a year at the University of Barcelona.

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(Saturdays, 1–4 pm)
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Basic Courses
Basic courses begin the week of October 17, 1983. The class fee for each 10-week session is \$100. Lab fees are charged for most courses. Because these fees vary, students should refer to the exact amount given above each class description. All classes meet at the San Francisco Art Institute, unless noted otherwise, and are taught by graduate students enrolled in the MFA program of the College. Materials, supplies, and equipment also vary with each course. Where not indicated in the class description, such equipment needs will be outlined on printed lists available in the SFAI School Store (a well-equipped art supply outlet with prices significantly less than retail). The Store is open Monday–Thursday evenings, 6–8 pm, and on Saturdays, 10 am–3 pm, and will make available lists and packages of materials for each class. Students should plan to arrive an hour early for the first class meeting to purchase necessary supplies, so as to be fully equipped for the first session. (This does not apply to lecture courses.) **Special Programs and Week-End Seminars**
Week-end seminars on special topics are geared toward practicing artists, the knowledgeable art public, and serious amateurs. Fees for these seminars vary with the length of the class. Please refer to class descriptions for exact amounts. The San Francisco Art Institute reserves the right to cancel any classes that do not meet the minimum enrollment of 10 students. The San Francisco Art Institute cannot be responsible for works of art left on the premises after the close of the session. The San Francisco Art Institute is an equal opportunity/affirmative action employer.

SCULPTURE (3 CEU) Heather McGill
(Thursdays, 7–10 pm)
Class fee, \$100; lab fee, \$20.
An introduction to traditional and non-traditional forms of sculpture, with emphasis on development and enhancement of perceptions and ideas about space. The class will be structured to help students learn to use materials in order to realize ideas. Fundamental information for the construction of three-dimensional work will be provided. Students will be encouraged to approach sculptural methods and materials with an experimental and investigative attitude. Topics for discussion will include the making of sculpture as diverse as conceptual and/or environmental works, architectural pieces, and ephemeral or non-object works, as well as more traditional examples of sculptural expression. The course will be tailored to meet the needs of individual students. Studio time will be supplemented with slide presentations of historical and contemporary sculpture; field trips to museums and galleries will be included. **Heather McGill** is a sculptor who works in conceptual and ephemeral modes, as well as architectural structures. She studied at UC Davis and the University of New Mexico (BA 1977), where she did graduate work. During 1982/1983 she was artist-in-residence at the San Francisco Exploratorium.

WELDED METAL SCULPTURE (4 CEU) Richard Oppen
(Sundays, 1–5 pm)
Class fee, \$100; materials fee, \$35.
A basis course designed for students who wish to make welded metal sculpture, including those with little or no metal-working experience. An abundance of material, together with welding equipment, adequate studio time, and personal attention, will be available. Although this is not intended as a course in technique, technical assistance will be available throughout. Students will be encouraged and expected to work at their own pace. Gauntlet-type welding gloves and clear, protective glasses or goggles — available at welding supply stores — *must be brought to the first session of class*. **Richard Oppen** is a Petaluma sculptor who creates large-scale, welded metal pieces. His work is included in a number of public and private collections.

CERAMIC SCULPTURE: STYLE JAMMING WITH CLAY (6 CEU) John de Fazio
(Wednesdays and Thursdays, 7–10 pm)
Class fee, \$125; lab fee, \$10 (includes clay).
A course designed to afford students' sense of established order. Emphasis will be placed on manipulation of clay into objects mimicking humanistic and mechanical inventions, as well as other unlikely things. Ceramic techniques and use of glazes will be demonstrated. Assignments will range from the merely outrageous to the sublimely ridiculous. For example: students may be asked to make a lamp with a matching clock and ashtray set; a 14-pound junk-art necklace, or an urban American totem pole; or for the more assiduous students, a full-scale clay mural. Contests will be held each week for the most and least successful glazes, most extraordinary and banal textures, and most beautiful and ugliest *objets d'art*. Enrollment is suggested for those students with some experience in ceramic sculpture. **John de Fazio** is a spirited newer-wave artist whose ceramic sculpture has recently been exhibited in New York. *The New York Times* characterized his work as "witty" and "arresting." De Fazio received a BFA degree at the Philadelphia College of Art.

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Special Programs & Week-End Seminars

WHO'S ON THE CUTTING EDGE: ART FOR THE '80s (15 sessions, 3 CEU; 10 sessions, 2 CEU)
(Fridays, 7:30–10 pm; other evening sessions, TBA)
Class fee, \$125 (15 sessions); \$75 (10 sessions). *Note:* Both 10- and 15-ticket lecture tickets will be available. Tickets will admit the bearer to any 10 or 15 "Cutting Edge" lectures, which are part of the "Munificent Mondays," "Wild Wednesdays," and "Fabulous Fridays" series programmed for the fall of 1983. A hard-hitting course consisting of presentations by influential art dealers, curators, museum directors, and critics. Each session will provide a unique, personal, and in-depth look at contemporary art — on the "cutting edge" — conducted by a member of the art community. Structured to convey invaluable information for critics, historians, collectors, working artists, and students, the class will feature presentations by guest lecturers from Europe, the East Coast, and both Northern and Southern California. A complete schedule of lectures will be available by October 1. **THE ABCs OF 20TH CENTURY ART (1 CEU) Henry Hopkins**
(Saturdays, 9:30 am–12:30 pm; October 15, 22, and 29)
Class fee, \$80. *Note:* The SFAI Cafe will be open afterward for lunch.

A basic course for collectors, gallery staffers, writers, students, and museum-goers. This class is designed to highlight the development of modernism from its beginnings to its various manifestations in present-day movements. Lectures will focus on the cubism of Braque and Picasso, the Bauhaus, Mondrian's de Stijl, and Russian constructivism, as well as major issues raised by abstract expressionism. The course will also focus on Rauschenberg and Johns, pop art, and minimal art, and will examine the major movements of the 1970s and 1980s, such as pattern and design, and neo-expressionism. A well-known lecturer, teacher, and curator with a special expertise in the art of the twentieth century, **Henry Hopkins** is the director of the San Francisco Museum of Modern Art.

CONCEPTUAL PHOTOGRAPHY: OBJECT AS IDEA (2 CEU) Malcolm Lubliner
(Wednesdays, 7–10 pm; October 19–November 23)
Class fee, \$100.

A series of surreal, conceptual, and phenomenological approaches to content in photography. The course will treat ways of seeing, the object as sign and image symbolism, and the object as metaphor. Students will be asked to examine the object in both a personal and a cultural sense, and to understand its meaning on both levels. *Not a darkroom course*, the class has been designed for more sophisticated and experienced photographers who seek to go beyond existing idea bases. The course will be taught outside on the street, as well as in the classroom. **Malcolm Lubliner** is a photographer who has examined the meaning of the object in his own work for many years. He was a major documentor of the Los Angeles scene in the 1960s and 1970s, during which time he photographed both art and artists. He now resides in the Bay Area.

HOW TO PHOTOGRAPH YOUR OWN ART WORK (0.3 CEU) Malcolm Lubliner
(Saturdays, 1–4 pm; October 22 and 29)
Class fee, \$60; lab fee, \$10.

A pragmatic, no-nonsense course developed both for students with 35mm experience and for beginners. The class will be concerned with black & white and color. Topics to be discussed include general lighting, back lighting, lenses, filters, and detail shots. Also to be discussed are problems related to shooting under fluorescent light, tungsten light, daylight, and mixed light conditions in galleries and museums. Problems of "non-photographable" art will also be covered. **Malcolm Lubliner** is a working photographer who has documented art and artists for more than 20 years. He has worked extensively with both commercial and fine art, and recently served on the Art Institute's summer faculty.

The SFAI Extended Education Program is funded by Comdisco.

REGISTRATION FORM

Name _____
Address _____
Telephone (day) _____ Emergency Contact Name _____
(evening) _____ Emergency Telephone _____
School or Institutional Affiliation (if applicable) _____

Class(es) Desired 1. _____ 2. _____
Class Fee(s) \$ _____
Lab Fee(s) \$ _____
Total Amount Enclosed (including lab fees) \$ _____
Checks or money orders should be made payable to the
San Francisco Art Institute.
Please return the completed registration form — together with payment in full — to the Office of Extended Education, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

AFTER THE PAINT IS DRY: HOW TO SURVIVE AFTER ART SCHOOL (1 CEU) Inez Storer
(Saturdays, 1–4 pm; October 22, 29, and November 5)
Class fee, \$80.
A basic survival course centering on the development of intuition (the proverbial sixth sense) and concrete information necessary to prepare a portfolio and make a presentation to a museum, gallery, or alternative exhibition space. The first session of the course will cover methods of seeking gallery affiliation, whys and wherefores of entering competitive exhibitions, and correct procedure for approaching curators and museums. The course will treat pragmatic concerns such as how and when to apply; methods of presenting actual work or transparencies; obtaining black & white glossies and slides; and developing a resume. Also included will be telephone and written application techniques, as well as other means of securing an initial appointment or studio visit. In addition, the class will discuss how to determine the "correct" gallery and the comparative value of exhibitions in alternative spaces, traditional galleries, and museums. Students will then be taken step-by-step through the process of an exhibition, from generation of mailing lists to design of brochures. The second class session will be devoted to a field trip to alternative spaces, galleries and museums for the purposes of comparison. The third session will focus on students' own portfolios. Class members will be asked to bring a portfolio with slides, resume, clippings, mailings, and other articles for critical appraisal. Individual critiques will take place between the instructor and students and among students themselves. **Inez Storer** is a well-known Bay Area artist with many exhibitions to her credit. In addition, she managed a successful gallery for many years. She is currently a member of the Art Institute painting faculty.

ART IN THE MAKING (1/2 CEU) Margy Boyd
(Saturdays, 1–5 pm; October 29 and November 5)
Class fee, \$50; lab fee, \$15 (includes bus and refreshments).
A behind-the-scenes look at all the aspects of the art world, from artists' studios to galleries, museums, and collectors' homes. Two Saturday afternoons will be devoted to art in the making — throughout the Bay Area. Students will travel from site to site by chartered bus. In the course of each afternoon session, students will examine the route art objects take from conception to collection, and will discuss various aspects of each step. The class will visit artist's studios, alternative spaces, galleries, and museums. Geared to the art-interested public, the class is intended for emerging artists, students, and collectors. It is especially recommended for newcomers to the Bay Area art community. Questions to be discussed include: What is mainstream art? What constitutes regional art? What determines a gallery's reputability? How is fair pricing determined? What kinds of work should a beginning collector buy? A chartered bus, hot coffee, and wine will be provided. *Students should bring their own bag lunch to each meeting.* **Margy Boyd** is a collector who has been associated with the San Francisco Museum of Art for 20 years as a volunteer. She has conducted gallery tours for the Museum since 1966.

STIMULATING CREATIVITY: A WORKSHOP (2 CEU) Stephanie Dudek, PhD
(Friday–Sunday; November 18–20)
Class fee, \$100. *Note:* The SFAI Cafe will be open for lunch on Saturday and Sunday. A "crash course" extending from Friday evening (8–10 pm) through Saturday and Sunday (9–5 pm). This workshop will cover the main theories and techniques by which individual creativity may be enhanced. The Friday evening session will begin with a lecture and discussion of the theoretical basis of creativity and underlying methods for unlocking it. Saturday and Sunday will be devoted to activities shown to be useful in stimulating great fluency, flexibility, and originality. Their various applications will be demonstrated in areas such as daily living, artistic activity, problem-solving, and greater self-definition. Among the techniques to be used are: brainstorming, synectics, improvisational theater, collage as self-revelation, mime, performance, and psychodrama. **Dr. Dudek** is a faculty member of the University of Montréal. A specialist in the areas of creativity, she is currently working on a research project with the Institute of Personality Assessment and Research at Berkeley. She has published numerous papers on art and creativity.

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How did you find out about the extension program?

School or university bulletin board ☐

Professor or instructor ☐

Mailing of brochure ☐

Advertisement ☐

Admissions Office ☐

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